MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2020 Vol. 39 ISSUE 3

RACHEL CARSON

Don Everhart's depiction of environmentalist and biologist Rachel Carson gets immortalized in bronze for commemoration of 129th American Numismatic Association World's Fair of Money.

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Or send a check to
American Medallic Sculpture Assoc.
PO Box 1201
Edmonds WA 98020

US and Canada $40
Student $20
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PRESIDENT'S LETTER

Dear AMSA members,

We have some great content for you this issue - thank you to everyone who contributed by sending in photos of your work and writing articles and posing questions. Our sections on lettering and displays were in direct response to members questions, so keep the requests coming. What are you curious about?

After some starts and stops we are making progress on the online exhibit I've mentioned here before. I'm really excited with the online platform which will allow easy direct sales. I hope to get that going later this year. We are also working on an exciting live venue for an exhibit next year in Chicago. Of course FIDEM in Tokyo has been pushed back until next year, and we are also working on a future date for an exhibit at Brookgreen Gardens South Carolina. So, we have a lot to look forward to and prepare for.

On that note, I want to encourage you all to keep making medals, keep collecting medals, keep sharing your art. With an ongoing pandemic, tornados, record breaking heat, hurricanes, wildfires, mass protests and unemployment, and a maddening political divide in an election year ....what could be more important to the sanity of society than to uphold our contributions of culture, beauty and curiosity to counter the gloom?

Sometimes the biggest obstacle to making art is the first step. Picking up the pencil. Deciding to move forward with a glimmer of an idea. We can get bogged down with the question "is this idea worthy?" or the ubiquitous excuse "I'm too busy". It's not easy to make art!

My single biggest inspiration is you. You artists, you collectors, you makers, you enthusiastic supporters. When I bump up against artist block, I flip through back issues of Members Exchange and FIDEM catalogs. There are many rich resources online now for images of art medals. Pretty soon I'm back in business with fresh excitement.

If you need inspiration, reach out to other members and connect. That's what AMSA is here for. It is easy to underestimate the importance of those connections.

Be safe, be creative, be well.

Heidi Wastweet

2020 BROOKGREEN MEDAL

Walter Matia

The 2020 Brookgreen Medal, The Promise of Spring, has been designed by sculptor Walter Matia of Dickerson, Maryland. He selected the theme, "Flora and Fauna of the Southeast", as inspiration for the medal's obverse and reverse designs. Using native wild birds as the subjects, he has presented the Wild Turkey (Meleagris gallopavo) on the obverse and a Wood Duck pair (Aix sponsa) on the reverse. The focus of the obverse is a strutting male turkey, his feathers puffed and spread in a courting display reminiscent of his sculpture, A Fool for Love, located in Brookgreen's Lowcountry Zoo. The title, The Promise of Spring, encircles the lower edge of the design. The reverse features a male and a female wood duck with a backdrop of marsh cattails. The legends – Brookgreen Gardens and South Carolina – encircle the upper and lower edges of the design.

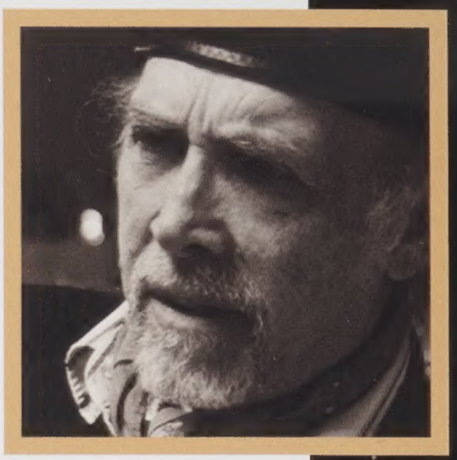
Walter Matia was educated at Williams College in Massachusetts where he earned degrees in Biology and Art Design. Much of his training was attained during a long apprenticeship in the Exhibits Department of the Cleveland Museum of Natural History. After leaving the Cleveland Museum, he worked for 11 years with the Nature Conservancy as vice president in charge of land management. He began casting bronze in 1980, initially concentrating on bird life but, over the years, he also created sculptures of sporting dogs and other mammals. In 1987, he began a series of large fountain and garden sculptures. His works have been exhibited in solo shows at the Cleveland Museum of Natural History and the Southern Alleghenies Museum of Art. Walter Matia is a Fellow of the National Sculpture Society, Master Signature Member of the Society of Animal Artists, and Master Wildlife Artist of the Leigh Yawkey Woodson Art Museum. In addition to Brookgreen Gardens, his work is in the collections of the Wichita Botanical Garden (KS), Benson Sculpture Park (CO), National Museum of Wildlife Art (WY), Houston Texans NRG Stadium (TX), Cleveland Museum of Natural History (OH), Bird Dog Hall of Fame (TN), and university, corporate, and private collections.

Brookgreen Gardens' distinguished series of medals is now in its 48th year. Begun in 1972 by Paul Jennewein (1890-1978), a renowned sculptor and at that time chairman of Brookgreen's Board of Trustees, this annual members' benefit includes fine examples of medallic art designed by top sculptors and struck in limited quantities. Each medal is limited to one of three themes chosen by the sculptor: "The Sculptor at Work", "History of South Carolina", and "Flora and Fauna of the Southeast". In addition to entering the collection of Brookgreen Gardens, these outstanding medals are given to the National Sculpture Society, American Numismatic Society, Smithsonian Institution, and The British Museum, as well as to members of Brookgreen's President's Council, Chairman's Council, and Huntington Society.

For additional information, contact Brookgreen Gardens at 843-235-6000, or www.brookgreen.org.

MAJOR LANDMARKS IN THE HISTORY OF HUMANITY

GEORGE CUHAJ



On the occasion of the 75th anniversary of the end of the Second World War, celebrated in 2020, Monnaie de Paris highlights a philosophical vision of peace by associating two artists of the 21st century: the American sculptor Eugene Daub and the artistic director of Monnaie de Paris Joaquin Jimenez. From their collaboration came a series of Fairmined gold coins, which is part of the Major Landmarks in the History of Humanity collection.

The series dedicated to Eugene Daub is entirely minted in Fairmined gold. This is the fourth collection of this type issued by Monnaie de Paris since 2018, and the first time the monetary institute has produced 1/4 oz and 1/10 oz in Fairmined gold. The Fairmined label, present on the coins' wallets, guarantees the extraction of gold in a responsible and fair way. It testifies to the origin of gold produced by autonomous mines, in an artisanal and small-scale way. The ore is guaranteed at the right price, plus a premium for community development, while protecting the environment and working conditions of miners.

Eugene Daub drew four different faces for the four coins in the series. On the obverse of the 10€ coin are three doves, one of which opens its wings in the shape of V, referencing the victory of the Allies. The word peace, written in French, English and Latin, surrounds the doves.

On the obverse of the 50€ coin, we discover a portrait of a woman in profile, haloed by the three doves and accompanied by the word peace, written in Latin, French and English.

10€ coin

50€ coin

100€ coin

> *I struggled heartily to create a peace symbol that wasn't a cliché. In the end, I simply couldn't find a symbol better than the dove, and being a figurative sculptor I am given to anthropomorphize things hence the beautiful 'passive peaceable young innocent woman' as an image or symbol of peace.*

We find the face of a woman on the obverse of the 100€ coin, drawn three quarters, with the three doves and the word peace.

The same symbols are engraved on the 200€ coin, thus completing this exceptional series engraved in fairmined gold.

The Paris Mint choose Joaquin Jimenez to design the unified obverse. The idea was for this to be a collaboration to honor the joint efforts of American and French forces in the defeat of the Nazi regime and the following "Long Peace."

200€ coin

Reverse

> The idea of blending the head with wings added complexity and human interest. The action of the doves represents the ever changing nature of peace. Since some of the coins are very small there are fewer birds on them. The smallest (10 euro) had only 3 doves so they would be readable at that minute size. A good friend told me many years ago that if you are depressed, sculpting a winged figure will make you feel better, 'It did'.

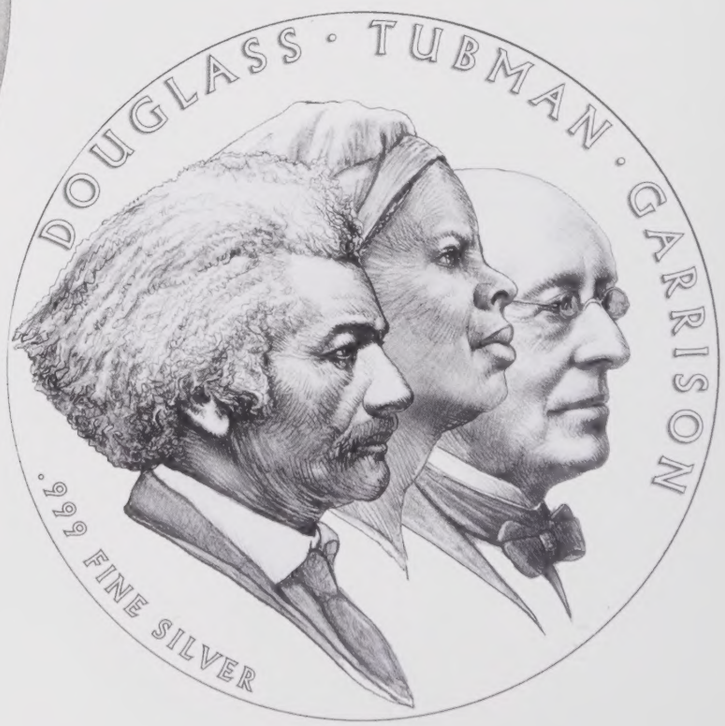
JUNETEENTH

"

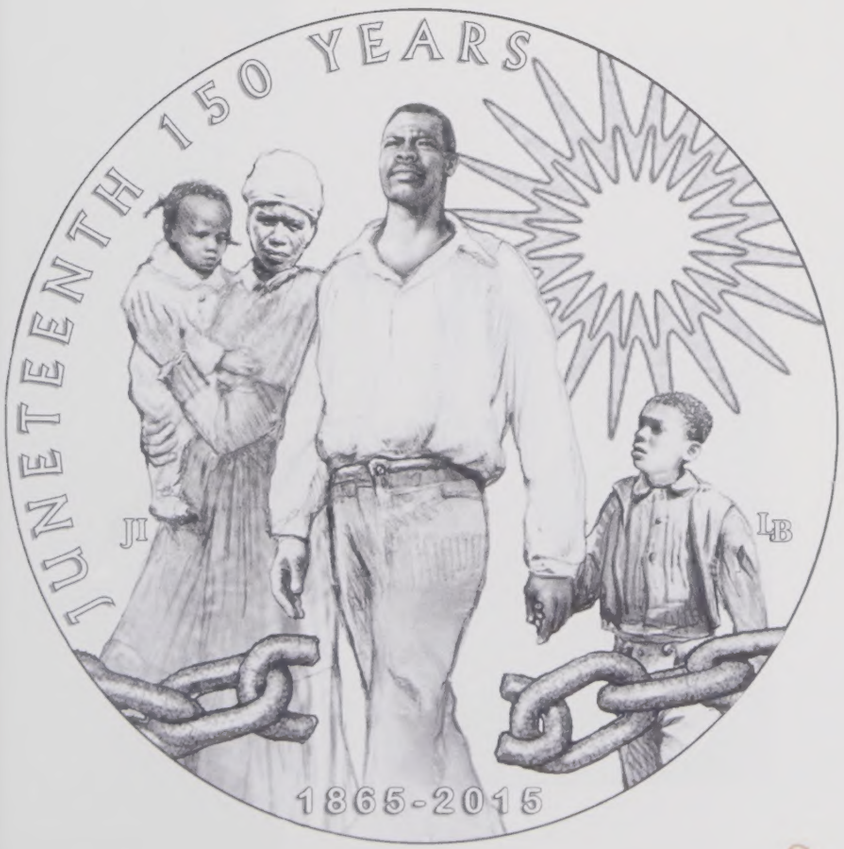
I did this a few years ago for Reginald Smith of Philadelphia, in 2015 for the 150th Anniversary of Juneteenth, before I ever heard of Juneteenth, much less realized the historic reverberations in our contemporary era. My designs were sculpted by Maestro.

JOEL ISKOWITZ

Designed by Joel Iskowitz
Sculpted by Luigi Badia

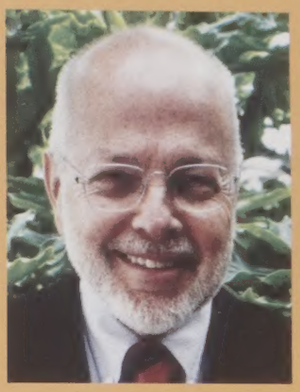


JUNETEENTH



IN THE NEWS

MEL WACKS STEPS DOWN AS PRESIDENT OF AINA



After 18 years as President of the American Israel Numismatic Association, Mel Wacks is stepping down, saying "I have had the pleasure and privilege of serving longer than any other AINA President, and it is time to pass the baton to a new generation." Mel has been on the AINA Board of Directors almost continuously since the organization began in 1968.

Mel is also resigning as Editor of the organization's prize-winning magazine, *The Shekel*, after serving as Editor-in-Chief since 2013. Mel will remain on the Board, and will continue to contribute articles to *The Shekel*.

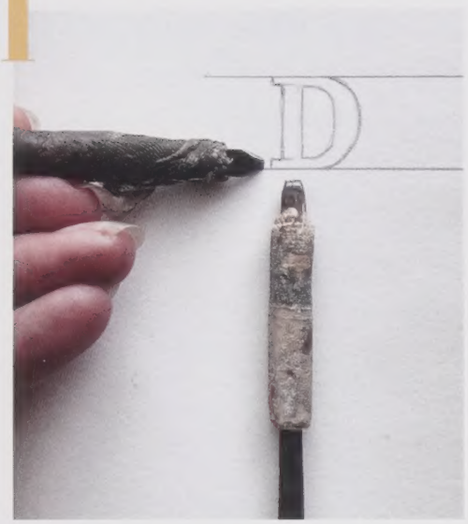
Information about joining or becoming active in the AINA as a writer or member is available at www.theshekel.org.

SUPER-CRISP LETTERING

ACHIEVING SHARP AND CLEAN COIN LETTERING IN PLASTER MODELS DOES TAKE A MODEST AMOUNT OF PRACTICE, BUT IT'S NOT DIFFICULT WHEN YOU KNOW A FEW TRICKS

HEIDI WASTWEET

1



First draw out your lettering on paper. You can hand draw them or use a computer graphics program to do your layout and print it to size.

2

Next trace the letters with graphite pencil on tracing paper. Be sure to use a ruler, or compass if doing letters on a curve, to align the tops and bases. No matter how steady your hand, do NOT skip this step. Trust me.

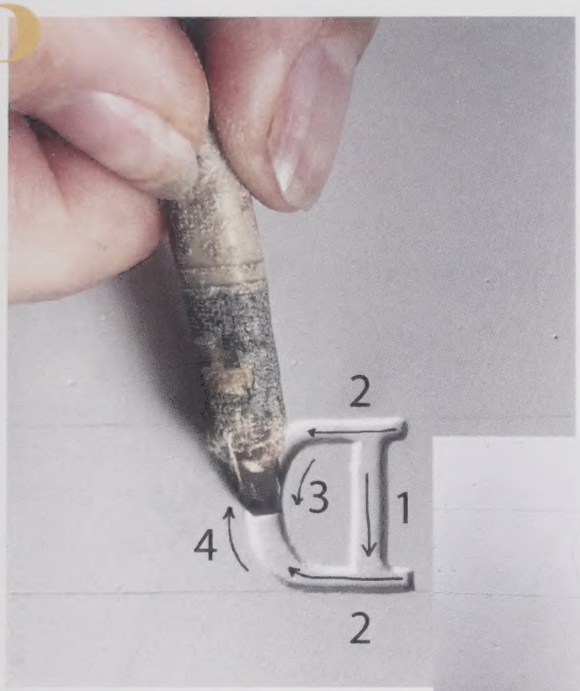
3

Now flip the tracing paper, graphite side down, onto your plaster surface and re-trace on the back side. This should transfer the graphite to the plaster surface. If your plaster is too damp the graphite might not want to transfer but it will still leave an impressed image that you can follow.

4

Redraw the top and base lines with the ruler or compass. Again, do not shortcut this step!

5



Choose your carving tools based on the width of the lines of your letters. To get the straightest letters you should follow a certain order.

First the straight verticals. Then the top and bottom. Then connect the curves. Be sure to rotate your model so that you are always carving towards your body.

6

Use a bit of clay to press into the carving to check your progress.

7

Once a plaster positive is cast, a bit of sandpaper will make quick work of smoothing off the plateaus of the letters.

LEARNING TO LOVE LETTERFORMS

EUGENE DAUB

What is medallic art if not the marriage of image and word. This can also be said for graphic art. For those of us who have worked in graphic design, the word type or typography is commonly used. I typically design my medals on paper first. I like to work with tracing paper so that I can build or develop an idea by starting with the largest shape; such as a portrait head then I try different ways to arrange the letterforms to support and balance the overall design. The goal is to create a symbiotic relationship between the letters and the image. I work quickly at first, trying different arrangements, then, trace over them successively refining one overlay after another.

As I'm developing the design I begin to think about a particular typestyle that feels appropriate for my subject. Over the years I have narrowed it down to a few styles that I keep coming back to. Not all letterforms lend themselves well to relief sculpture at the medallic scale. For example Roman typefaces can be problematic because of their serifs and the thick and thin nature of their body style. Many artists who aren't familiar with typography invent their own letterforms which can be unique and charming.

The next part of the process is to transfer the overall design and letters to the clay. Then I lightly scribe the outlines of the letters into the clay. These shallow outlines will be slightly raised and visible in the next step, which is the plaster negative mold. Now I can see where I have to carve the letters.

Once I have carved them into the negative, which is not as hard and complicated as it might sound, it is time again to cast another plaster which will take me back to a right reading positive with raised letters. It's important to keep the shoulders or edges low so the letters feel like they belong to the background.

There are many other ways to create letters, but to me this is the most natural and compatible with medallic design. As much as I welcome the opportunity to incorporate letters as a design element,I see many students who shy away from the thought of including letterforms, and the thought of sculpting them is even more intimidating. This need not be so. If you can learn a few basic letterforms you are on you way. Almost all letterforms are based on 2 types, Roman and Gothic.

When I worked in graphics in the 60's we had type books which were a menu of hundred's of typefaces. Now in the digital world there are thousands to choose from. The possibilities can be overwhelming. I suggest that you look at a lot of medals, historic and contemporary, and you will find a letterform that you think is appropriate. Remember that you can alter it and create your own version of it

You can learn a great deal about type by looking at print media. Fashion magazines have many delicate and beautiful types. Art magazines use mostly contemporary type forms, mostly all in the Gothic or San Serif.

On many of my medals I use a similar style that is easy to carve and has a timeless look to it. Hand carved letters are not perfect and that's part of their unique charm.

Here's a little experiment: simply cast a small slab of plaster and carve a few letters backwards, then take a golf ball size lump of soft clay and press it into the area you have carved into. You will see a letterform raised off the surface.

That simple exercise is what gets you hooked to try more. Once you have this capability, a world of possibilities is open to you!

In this charming medal by Moss, the letters reflect the same simple strokes of the sculpture they surround They serve as a lighthearted frame to the simple dished central landscape

Nicola Moss

This elegant design uses a thin contemporary letterform in a run-around to maximize the size and eliminate any negative shapes between the profile of the face and the outside edge of the medal. The artist creates additional interest by using intaglio letters on the word 'Almada' and raised numerals on the right side

Paulo Guilherme D' EcaLeal

The use of hand cut, all cap letters [illegible] into the subject. This creates a unity that expands the entirety of the medal. This unexpected treatment challenges the viewer to get to the message

[illegible]

The texture and fluidity of this beautiful design use the letterforms to balance the vastness of the ocean and natural world. The letters form a tapestry for the eye to roam. The light [illegible] settles in the low spots to make [illegible] read in a soft and subtle [illegible]

Christina Nilland

HOW TO DISPLAY YOUR MEDALS

AMSA MEMBERS SHARE THE UNIQUE WAYS THEY DISPLAY, PACKAGE, AND PRESENT MEDALS

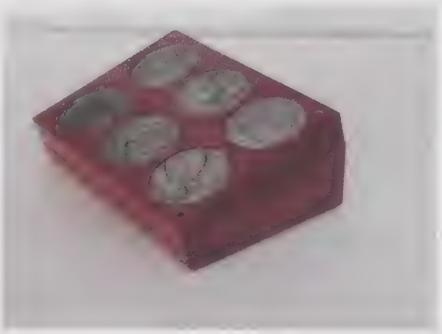
WastWeet Studio Packaging

These are two different approaches to base and presentation for medals. One is a "spinner base" with an engravable marble base.This was chosen to create a presentation suitable for an award.The other is a velveteen necklace stand - used to present ribbon draped medals in a display case

"

I designed this together with my wife's brother-in law, Graeme Vessey, in 1990. This box is made of an Australian native species called Silky Oak, or Grevillea robusta. When it is closed, it looks like a little treasure chest.When the base is placed on the upturned lid, it becomes a display at a shallow angle.If the base is rotated 180 degrees and placed on the upturned base, when on its smaller facet, it becomes a display at a steep angle

MICHAEL MESZAROS



"

This is a two medal version but it can be done for a single medal and as large or as small as you like. It is the geometry that is crucial to making it work. I have had them made in several sizes.

MICHAEL MESZAROS

RECENT WORK

"

Cast bronze with cupric patina. I modeled it at twice this size, doing the lettering by hand, and then made a shrinking mold of Hydrospan 400. Bolcom was involved with the revival of ragtime music, both as a performer and composer, is a champion of American popular song along with his wife, the singer Joan Morris, and has received a Pulitzer prize and the National Medal of Arts for his contributions to music, especially composition.

DOUGLAS WHITE

"

I am a die-cutter who has worked independently for many years for private mints all over this country. I cut by hand using a flex-shaft machine and a microscope. There are not too many of us left. It has always been ideas supplied from the customers, so that I have not built up a list of customers for my own work. I am in the process of doing that now. Since most of the mints I have worked for have since been sold or gone out of business over the 45 years I have been working, or have gone into computerized cutting machines, I have almost been forced out of business, but I have decided not to let this opportunity of forced isolation prevent me from starting a series of dies covering this moment in history and honoring those wonderful people who are on the front lines for us all. These present medals were struck at Regency Mint in Orem, Utah, on 39mm polished brass. I am selling them for $30. Send checks to

Kenneth Douglas
8940 Deer Creek Ln
Olive Branch, MS 38654

American Remembers

KENDOUGLAS

RECENT WORK

JAMES MALONEBEACH

"They are both based on the Chinese flag of one large star and four small stars. The first flag depicts the large star as a wheel of death and the smaller stars as militarized and rigid

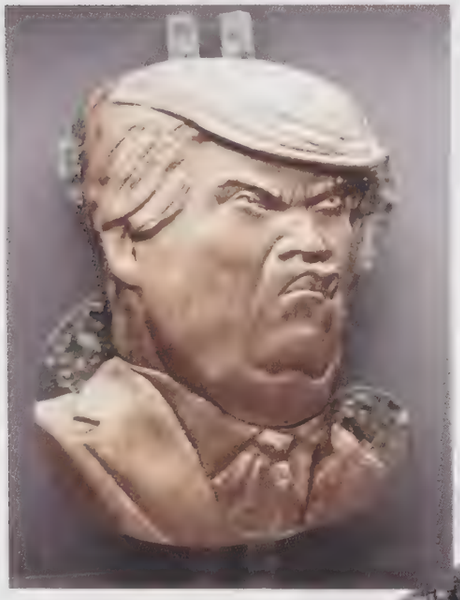
EVA WOHN

"The second flag depicts Hong Kong as a woman with the symbol of Hong Kong behind her ear, the large star as a threat and the smaller stars as weaponized throwing stars.

RECENT WORK

Jim Licaretz

Venus on the Shell



USA SAD

Surround 2

RECENT WORK

Victor Huster

Obverse

Reverse

"

Mr. Wyprächtiger, the former director of the Schaffhausen-Museum in Switzerland, 2020, for his 75th birthday.The medal is struck with only 20 specimens in copper and 2 in silver.The weight is ca. 240 grams, diameter 62 mm, ultra-high relief, people can see him frontally and from the side.Obv: he was a dendrochronologist, so you see his neck connected to wooden rings of passed years.Rev: an opened cornucopia frees, in waves, several antique coins; he is a specialist of this matter. On one of the waves you see a commercial ship under the Big Dipper Constellation, which leads on top to the northern star; at a younger age he travelled the seas.

RECENT WORK

"

I had the pleasure of having this young lady in my sculpture workshop at Brookgreen Gardens last year and made this portrait of her which ended up as a silver medal. I loved capturing this fleeting moment of her adolescence with a bright hopeful future ahead of her full of possibilities.

Heidi Wastweet designer and sculptor
1.5" diameter
.999 Five Silver round
Produced by Golden state Mint for Silver Shield

ANNUAL MEDAL AWARD OF THE SOFIA MEDALLIC SCULPTURE STUDIO 2020

Raya Zlatkova Wins Ann Shaper Pollack Award

Every year the Medallic Sculpture Studio at the Sofia National Academy of Art with Prof. Nikolov and assistant Shishkov awards the Best Achievement Award for Medallic Art. All students of the medal studio this academic year were very enthusiastic and created a large number of excellent medal works and we had a problem determining the best of them and most worthy of the award "Most Successful Student of the Year," but the winner is already known and it is Raya Zlatkova. Congratulations! Many thanks to the American artist Anne Shaper Pollack who has sponsored this award for several years.

Home

Motion

SOFIA NATIONAL ACADEMY OF ART MEDALLIC SCULPTURE STUDIO

LA MÉDAILLE–C'EST MOI

MY FAMILY

THE MEDAL–THIS IS ME

STAY HOME MAKE MEDALS STAY

STAY HOME M

MAKE MEDALS STAY HOME MAKE

15TH INTERNATIONAL PROJECT OF PROF. BOGOMIL NIKOLOV

MAY 2020

Adrian DiMetriou, USA

Amanullah Haiderzad, Afghanistan/USA

Andrey Mishin, Russia

Ann Shaper Pollack, USA

Anna Petáková, Czechia

Anton Ivanov, Bulgaria

Carolina Marques, Portugal

Carla Klein, The Netherlands

Ekaterina Dimitrova, Bulgaria

Elena Kaushal, Bulgaria

Emil Bachiyski, Bulgaria

Filipa Batista, Portugal

Eva Lé, Portugal

Georgij Postnikov, Russia

César Enes, Portugal

Eva Harmadyová, Slovakia

Gyula Péterfia, Hungary

Inês Alves, Portugal

Ivanka Mincheva, USA

James MaloneBeach, USA

João Bernardo, Portugal

João Duarte, Portugal

László Szlávics, Jr. Hungary

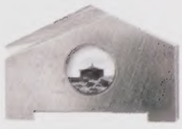
Li Linjie, China

Māra Mickeviča, Latvia

Mariana Carvalho, Portugal

Nikifs, Latvia

Raya Zlatkova, Bulgaria



Polly Purvis, USA

Rita Margarida Abrantes, Portugal

Sebastian Mikolajczak, Poland

Sofia Aires, Portugal

Sofia Moreira, Portugal

Stevlin Yovchev, Bulgaria

Svetlana Saveljeva, Latvia

Teodor Kiriakov, Bulgaria

Valentina Kirilova, Russia

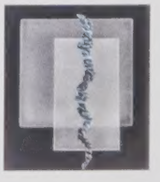
Valeri Kozarev, Bulgaria

Katya Potskova, Bulgaria

Vitor Santos, Portugal

Vitória Moura, Portugal

Melek Tokuyan, Turkey



Vyara Ivanova, Bulgaria